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Academy Notes

1884

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Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" "ENGLISH ART IN 1881"; AUTHOR OF "BRETON FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.

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S.C 42

No. 1747. H. S. MONTALBA. (*Terra Cotta.*)

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1884.

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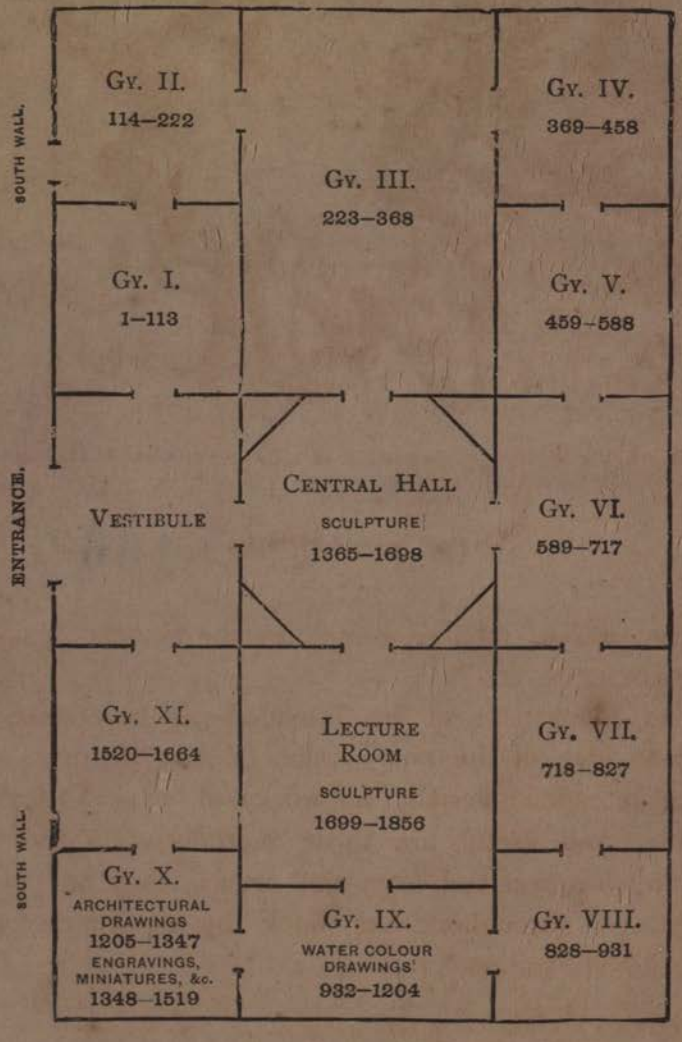
ROYAL ACADEMY OF ARTS

BURLINGTON HOUSE, PICCADILLY, LONDON, W.

GENERAL PLAN OF THE GALLERIES.



*** *The Exhibition opens on the first Monday in May, and closes on the first Monday in August.*

The Figures on the Plans throughout the book show the position of every picture on the walls.

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* No. 258. *The Morning of the Battle of Agincourt.* Sir John Gilbert, R.A. 47 × 65.

No. X. 1884.

The present number completes the Second Volume of "Academy Notes."

The Illustrations are intended, as heretofore, to convey an idea of the composition of the pictures, and are not intended specially as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

H. B.

103 Victoria Street, Westminster,
1st May, 1884.

Notice to Artists.—Sketches for "Academy Notes" should be received by the Editor, at his residence, 103 Victoria Street, S.W., not later than the end of March.

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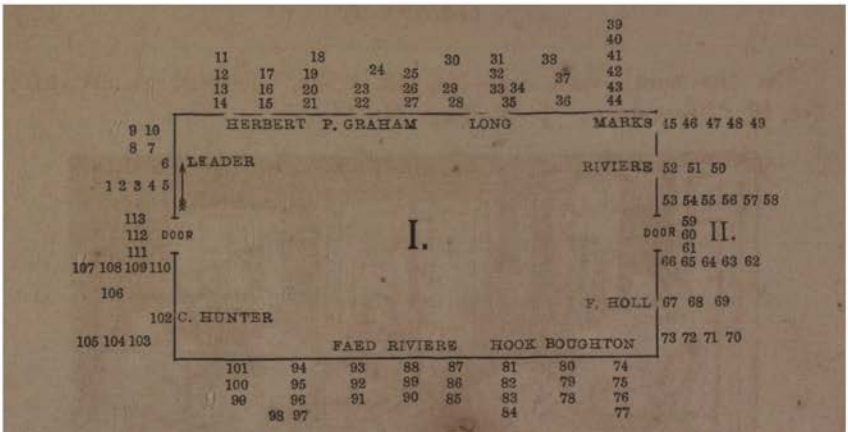


The central pictures in the first gallery are MR. P. GRAHAM'S landscape, No. **27** (*sketched on opposite page*), and MR. RIVIERE'S lion with foxes and jackals, No. **88**, p. 9.

First, on the line, are—a portrait (No. **5**) by W. C. T. DOBSON, R.A., and a large Welsh landscape in evening light by W. B. LEADER, A.R.A. Another picture by him (No. **902**) is sketched at p. 47.

Above are—No. **4**, "*Egypt in* 1800 *and* 1884," W. C. HORSLEY; No. **3**, "*Leisure Moments, Venice*," F. BRAMLEY; No. **7**, "*Foot of the Rialto*," FRANZ RUBEN; and No. **10**, "*A Venetian Interior*," HORACE FISHER.

No. 14. 26 × 34.

No. **14.** "*The very Image.*"
JOSEPH CLARK.

No. 15. 48 × 36.

No. **15.** "*Idle Moments.*"
C. E. PERUGINI.

On the south wall are—No. **13**, "*Shy*," EDWIN A. WARD; No. **16**, "*Prestonpans*," J. WATSON NICOL.

* No. 26. 72 × 84.

No. **26**. "*The Pathos of Life.*" R. G. HUTCHISON.

On either side of the central picture sketched below, are two figure subjects—No. **22**, "*Treasures of the Home*," J. R. HERBERT, R.A., and No. **28**, "*Judith*," E. LONG, R.A.

No. 27. 49 × 72.

No. **27**. "*Dawn.*" PETER GRAHAM, R.A.*

* This picture, also Nos. 45, 52, 88, 161, 176, 252, 341, 491, 902, 916, and 1611, are sketched by permission of Messrs. Thomas Agnew and Sons, the owners of the copyrights.

On the same wall are—No. **17**, "*A By-way of the Thames*," C. W. WYLLIE; No. **20**, "*Summer Twilight*," COLIN HUNTER, A.R.A.; No. **21**, "*Goatherd on the Rock of Gibraltar*," R. ANSDELL, R.A.; No. **23**, "*Lace*," J. GOW; and No. **25**, "*The Clue*," J. S. NOBLE; No. **29**, "*I'm for the Ferry*," F. E. COX; No. **32**, "*The Ford at Dorney*," WALTER GOLDSMITH; No. **33**, "*The Archæologist*," H. E. DETMOLD.

No. 35. 26 × 36.

No. **35**. "*The Shy Lover*." G. A. STOREY, A.R.A.

No. **34**. "*Kitchen Garden in November*." B. FLETCHER.

No. 45. 26 × 18.

No. **45**. H. S. MARKS.

No. **36**. "*Portraits of Children*." JAMES SANT, R.A.

No. **44**. "*Portrait of a Lady*." T. BLAKE WIRGMAN.

No. **45**. "*The Stopped Key*." H. STACY MARKS, R.A.

Near the above are—No. **42**, "*Waning of the Year*," SYDNEY POTTER; No. **43**, "*A Breezy Day in Mid-channel*," HARRY MUSGRAVE.

Turning to the west wall we find a Cornish coast scene—No. **51**, by MR. W. H. BARTLETT, a young painter, whose work is seen to greater advantage in the Grosvenor Gallery.

No. 52. 55 × 47.

No. **52.** "*The Eve of St. Bartholomew.*" BRITON RIVIÈRE, R.A.

No. **53.** "*Old Mill on the French Coast.*" (Commenced in 1860.) H. W. B. DAVIS, R.A.

No. **54.** "*Privileged Visitors.*" T. G. COOPER.

No. **55.** "*Becalmed.*" CHARLES THORNELY.

[*Door.*]

On the right of the door are—No. **64**, "*Just for a minute, Mother,*" MAUDE GOODMAN; No. **65**, "*Borrowed Plumes,*" JOSEPH CLARK.

No. **66.** "*Flat Perjury.*" J. E. HODGSON, R.A.

The principal work in this corner is—No. **67**, "*Did you ever kill anybody, Father?*" FRANK HOLL, R.A.; a portrait picture of a child, nearly life-size, in black dress; scarlet military cloak on chair.

No. **73.** "*A Punjabee Girl.*" VAL. C. PRINSEP, A.R.A.

Above is—No. **68**, "*The Edge of a Wood,*" DAVID BATES; whose landscape "*Under the Beeches*" will be remembered in Gallery IV. last year.

On the next wall are—No. **74**, "*The Peace-maker,*" G. A. STOREY, A.R.A.; No. **75**, "*Mending Nets,*" E. HUME; and No. **76**, "*Unloading Fish,*" W. L. PICKNELL.

* No. 80. 50 × 27.

No. **80.** "*A Field Handmaiden, Brabant.*" G. H. BOUGHTON, A.R.A.

On either side of the centre are characteristic pictures—No. **81**, "*Wild Harbourage*," J. C. HOOK, R.A.; two by T. FAED, R.A., No. **87**, "*The Keeper's Daughter*," No. **93**, "*Seeing them off;*" and No. **94**, "*Benson Ferry*," G. D. LESLIE, R.A.; a small picture, a riverside scene with three figures.

* No. 85. 36 × 54.

No. **85.** "*An English Home: twilight.*" HERBERT LYNDON.

Above are—No. **86**, a portrait, C. N. KENNEDY; No. **90**, "*The first Snow*," G. F. MUNN; No. **92**, a portrait, G. E. HICKS; and No. **96**, "*Loch Katrine*," A. DE BRÉANSKI.

No. 88. 36 × 63.

No. **88**. "*The King and his Satellites.*" BRITON RIVIÈRE, R.A.

Two landscapes by Scotch painters—No. **101**, "*A Sermon by the Sea*," J. MCWHIRTER, A.R.A.; and No. **102**, "*As they roar on the Shore*," COLIN HUNTER, A.R.A.—are on the line; the latter, on the east wall, a very powerful study of wind and waves.

No. 95. 36 × 49.

No. **95**. "*For those in Peril on the Sea.*" JESSIE MACGREGOR.

No. **104**. "*The little Mother.*" FRANCIS H. WILLIAMS.

* No. 100. 40 × 62.

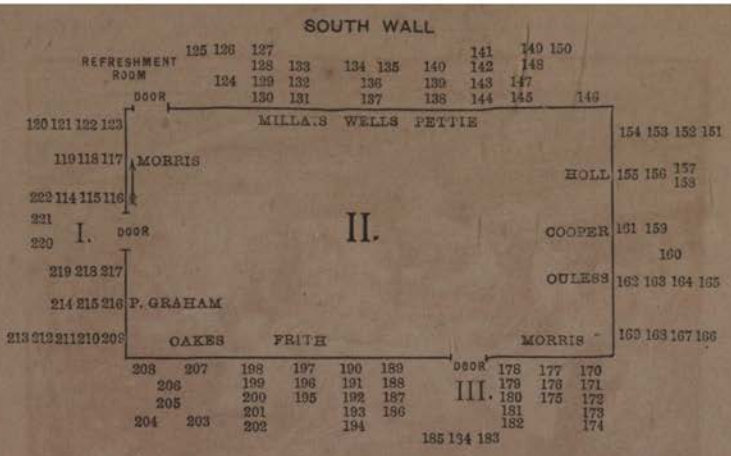
No. **100.** *"Interesting News."* CATHINCA AMYOT.

No. **110.** *"Friends."* H. T. WELLS, R.A.

Above are—No. **103**, *"Eventide,"* J. L. BILBIE; No. **106**, *"The Life School,"* F. MARTIN; No. **108**, *"A Landscape,"* DAN FISHER; and No. **109**, *"Breaking up the old Pink, Scheveningen,"* R. BEAVIS.

* No. 106. 52 × 33.

No. **106.** *"The Life School."* F. MARTIN.



The second gallery is dominated by MR. SIDNEY COOPER'S large cattle picture (7 ft. 3½ in. × 10 ft. 9¼ in.), occupying the principal part of the west wall. On the left of the door is a large picture of two figures in a country churchyard—No. **117**, "*Crowns of Joy and Sorrow*," P. R. MORRIS, A.R.A. On the same wall are—No. **115**, "*Primulas*," MARY LEADER; No. **118**, "*More Free than Welcome*," R. ALEXANDER; No. **120**, "*A Walk with Grandpapa*," H. E. DETMOLD, and No. **121**, "*Byegones*," C. E. MARSHALL; No. **122**, "*Inseparable*," A. STOCKS.

No. 123. 41 × 2[illegible]

No. **123**. "*It might have been.*" A. L. VERNON.

* No. 124. 67 × 53.

No. **124.** *"Preparations for the Market, Quimperlé."* STANHOPE A. FORBES.

* No. 128. 40 × 50.

No. **128.** *"The Union Jack."* W. CHRISTIAN SYMONS.

Near the foregoing is a picture of monks by W. D. SADLER (No. **129**); and on the same wall several noticeable landscapes, especially No. **130**, B. W. LEADER, A.R.A. and No. **132**, F. WALTON.

* No. 136. 72 × 84.

No. **136.** "*Daughters of Colin Makins, M.P.*" JOHN COLLIER.

An original portrait picture; spring costumes, almond blossoms and daffodils, with primroses and wild flowers on polished floor.

In the centre is—No. **137,** "*Loading at a Quarry,*" H. T. WELLS, R.A., a large picture of men and grey horses, and on either side portraits No. **131,** "*Fleetwood Wilson, Esq.,*" J. E. MILLAIS, R.A., and No. **138,** "*Charles Winn, Esq.,*" JOHN PETTIE, R.A.

* No. 144. 34 × 52.

No. **144.** "*The Haunted Lake.*" ALICE HAVERS.

No. 147. 35 × 45.

No. **147.** *"Besieged."* FRED. MORGAN.

(See also No. **139**, *"Never mind,"* a pretty picture of children by the same artist.)

In this corner of the gallery we notice—No. **142**, *'Unloading a Crab Boat,"* W. E. NORTON; No. **143**, *"The Treasure saved from the wreck of the 'Helga,'"* ELLEN CLACY; No. **145**, *"When the Day's Work is Done,"* a clever study of horses, by W. F. CALDERON, and above, No. **150**, L. M. PARSONS.

No. 152. 60 × 36.

No. **152.** *"The Haunt of the Heron."* R. W. A. ROUSE.

The large canvas, No. **161**, by T. SIDNEY COOPER, R.A., with cows grouped thus on rising ground near Tilbury Fort on the Thames is characteristic of the veteran artist both in colour and composition. Above and around it is some original work—No. **154**, "*The First Arrivals*," COLIN HUNTER, A.R.A., fishing boats nearly becalmed, approaching a harbour; No. **153**, "*Girl and Dogs*," by JOHN CHARLTON, and No. **167**, "*The Skirts of the Wood*," A. GLENDENING, JUN; also two portraits—

No. **155**. "*E. H. Carbutt, Esq.*" FRANK HOLL, R.A.

No. **162**. "*The Hon. and Rev. Canon W. H. Fremantle.*" W. W. OULESS, R.A.

Here is a small picture of six children, No. **168**, "*Candidates for Girton*," FREDERICK BROWN, a scene on Chelsea Embankment by him last year may be remembered.

No. 166. 24 × 32.

No. **166**. "*Le Dent du Géant.*" E. T. COMPTON.

No. **169**. "*School at the Aitre, St. Maclou, Rouen.*" EYRE CROWE, A.R.A.

No. **170**. "*Boats Preparing for the Fishing Grounds.*" J. W. OAKES, A.R.A.

On the same wall we notice—No. **171**, "*Among the Reeds: Spring-time*," JAMES FAED, JUN., and a sunny little picture of the Thames, with children and swans near a house-boat, called "*Intruders*" (No. **178**) by E. J. GREGORY, A.R.A., and the two pictures sketched on next page—

No. 176. 40 × 60.

No. 176. "*Old Friends.*" CARL SCHLOESSER.

No. 177. 53½ × 35½.

No. 177. "*Quite Ready.*" P. R. MORRIS, A.R.A.

On the north wall are—No. **189**, "*Art and Nature*," G. A. STOREY, A.R.A., a study of tone and colour; No. **190**, "*Portrait of S. B. Bancroft, Esq.*," W. W. OULESS, R.A.; No. **197**, "*Beatrice and*

Benedick," W. P. FRITH, R.A.; **No. 198**, "*Sylvia*," JAMES SANT R.A.; and two landscapes by J. W. OAKES, A.R.A., No. **199**, "*Going for Turf*," and No. **207**, "*Old Roman Bridge over the Ogwen River*." Other landscapes should be noticed here, also No. **193**, "*Ophelia*," MAYNARD BROWN; No. **196**, "*Portrait of Mrs. Packard*," W. R. SYMONDS; and No. **200**, "*Emily*," EMMA BLACK.

No. 192. 24 × 20.

No. 192. { "*Where thoughts serenely sweet express,*
How pure, how dear their dwelling-place." } G. WALTON.

No. 206. 37 × 54.

No. **206**. "*On Morecambe Sands.*" T. HOPE MCLACHLAN."

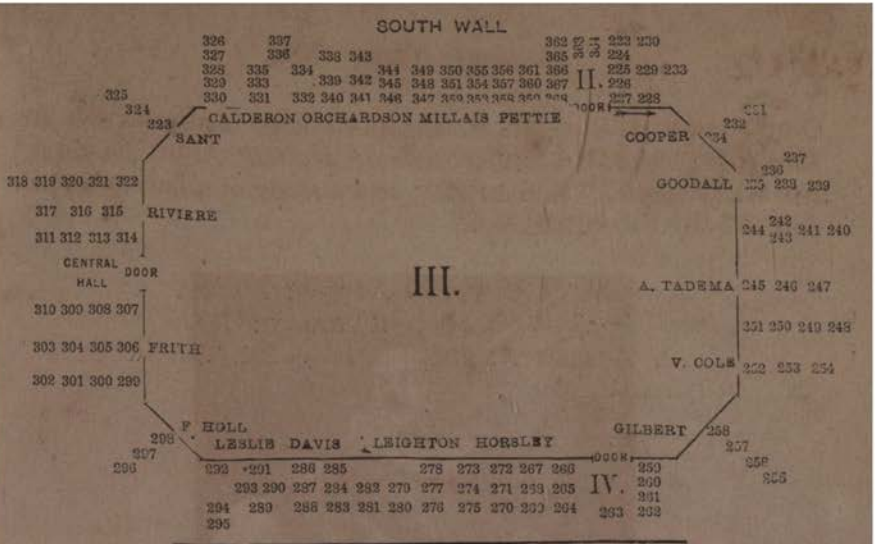
In the corner, hung rather out of sight, is a small picture of Venetian life, which should not be missed, No. **209**, "*In the Sun*," one of four by one of the new associates, HENRY WOODS, A.R.A.

On the same wall are MR. P. GRAHAM's large landscape, No. **216**, "*Sea-mist*;" also No. **210**, "*Solitude, a child*," A. E. ELMSLIE; No. **211**, "*Daffodils*," E. SIMPSON; and a study of a lady in a chair (No. **217**), by SIDNEY STARR.

No. 195. 45 × 35.

No. **195**. "*The Standard-bearer*." G. C. HINDLEY.

No. **1739**. "*Kassasseen:*" model for silver cup. (*Lecture Room*) A. M. CHAPLIN.



No. 229. 50 × 40.

No. **229**. *"Africa."* THOMAS HILL.

The principal positions are occupied by MR. ALMA-TADEMA'S *"Hadrian in Britain"* (No. **245**), SIR F. LEIGHTON'S *"Cymon and Iphigenia"* (No. **278**), and MR. MILLAIS' *"Idyll"* (No. **347**).

First on the line are—a small picture, No. **226**, *"Letty,"* SIR F. LEIGHTON, P.R.A., and No. **227**, *"A 'zucca' seller, Venice,"* HENRY WOODS, A.R.A.; next are No. **228**, *"The Queen's Tower, Alhambra, Granada,"* R. ANSDELL, R.A., and No. **234**, *"For Southern Markets;"* large upright landscape with cattle. T. S. COOPER, R.A.

A prominent work, on the line, rich in Eastern colour and costume, is No. **235**, "*A New Light in the Harem*," F. GOODALL, R.A. ; a young mother and child and negro attendant. Above is a portrait (No. **238**) "*Richard Ker, Esq.*," JOHN COLLIER, and several landscapes—No. **239**, "*Rye*," V. P. YGLESIAS ; No. **241**, "*The Keeper's Path*," J. CLAYTON ADAMS ; No. **246**, "*A Salmon Stream, Perthshire*," WELLWOOD RATTRAY ; No. **249**, "*In the Ogwen Valley*," JOSEPH KNIGHT ; and No. **254**, "*Summer Calm*," IVYSTAN HETHERINGTON.

No. 245. 86½ × 66½.

No. **245**. "*Hadrian in Britain ; visiting a Roman-British Pottery*." L. ALMA-TADEMA, R.A.

The curious composition of "*The Pottery*," is very accurately indicated above, showing the Emperor Hadrian, with his wife and other visitors on an upper floor, with the potter exhibiting his wares, and slaves at work in the far distance below. This picture is remarkable not only for the fine drawing and painting of the figure, and for the rendering of textures and accessories, but also for great archæological research on the part of the painter, who has produced nothing so important since "*The Picture Gallery*," and "*The Sculpture Gallery*," exhibited in the R. A. in 1874 and 1875.

No. **244.** "*J. E. Hodgson, Esq., R.A.*" W. W. OULESS, R.A.

No. **251.** "*Mrs. W. Huntington and Child.*" JAMES SANT, R.A.

Above the latter is a picture of "*Roses,*" CHARLES STONEY.

No. 250. 6 × 36.

No. **250.** "*Roses.*" CHARLES STONEY.

Next, on the line, is the most important landscape by MR. VICAT COLE, part of his series of paintings of the Thames.

(*See also Nos.* **259** *and* **527.**)

No. 252. 50½ × 83½.

No. **252.** "*Oxford from Iffley.*" VICAT COLE, R.A.

No. **258.** "*The Morning of the Battle of Agincourt.*" SIR JOHN GILBERT, R.A.*

See *King Henry V.*, act 4, sc. 2.

No. **256.** "*In the Nick of Time.*" J. T. NETTLESHIP.

Lioness with her cub just saved from drowning; a large picture hung above.

* A vignette, showing the principal figures in this large battle painting will be found on page 3. In inserting Sir John Gilbert's sketch, exception has been made to the rule of indicating the entire composition of pictures in all cases, for future reference.

Another view of the river Thames hangs near the foregoing, by MR. HALSWELLE, whose numerous studies from a house-boat were lately exhibited in London.

No. 257. 42 × 70.

No. **257.** "*A Gleam of the Setting Sun.*" KEELEY HALSWELLE.

Above is a remarkable picture of sea—No. **255,** a smack coming into harbour, J. FRASER.

No. **259.** "*Mapledurham Lock.*" VICAT COLE, R.A.

No. 260. 36 × 60.

No. **260.** "*Sporting with the leaves that fall.*" EDGAR BARCLAY.

No. **261.** "*Waifs.*" T. B. KENNINGTON.

Flower girl and match seller; a picture of London life.

[*Door.*]

On the line, on the north wall are characteristic pictures by well-known painters—Nos. **266, 267,** and **272.**

* No. 265. 47 × 72.

No. 265. "*A Palace, yet a Prison.*" ERNEST NORMAND.

No. **266.** "*Ruth at meal-time with the reapers in the field of Boaz.*" J. R. HERBERT, R.A.

The country near Bethlehem; mountains of Moab in the distance.

No. **267.** "*Of what is the wee lassie thinking.*" T. FAED, R.A.

A child seated by the fire; one of MR. FAED'S well-known cottage scenes in Scotland.

Above is No. **265,** and a powerful landscape by a young painter—

* No. 264. 37 × 60.

No. 264. "*Across the Common.*" ADRIAN STOKES.

No. 272. 46 × 61.

No. 272. "*Hide and Seek.*" J. C. HORSLEY, R.A.

Above are—No. **271**, "*Homeward Bound*," W. J. LAIDLAY; No. **270**, "*Hayfield, Tywyn*," ANDERSON HAGUE; and No. **277**, "*Nightfall under Crossfell*," T. H. MCLACHLAN.

No. 278. 65 × 130.

No. **278**. "*Cymon and Iphigenia.*" SIR FREDERICK LEIGHTON, P.R.A.

The central picture, the most important feature of the exhibition, is SIR FREDERICK LEIGHTON'S rendering of Boccaccio's story of "*Cymon and Iphigenia*," an elaborate study of colour and line. The sleeping figures of Iphigenia and her attendants, nearly life-size, are suffused with a rich glow of light; on the right stands Cymon with his dog, the moon is rising on the horizon. This

work, which has been long in preparation, will be reproduced in photogravure and published by The Fine Art Society.

On either side are two portraits—No. **273**, "*Samuel Morley, Esq., M.P.*," W. W. OULESS, R.A.; and No. **285**, "*Rev. W. Haig Brown, LL.D.*," Head-Master of Charterhouse School, FRANK HOLL, R.A.

No. 286. 48 × 84.

No. **286.** "*On the Hill-side, clearing after Rain.*" H. W. B. DAVIS, R.A.

No. **291.** "*Thames Roses*," a young lady in a house-boat on the Thames, G. D. LESLIE, R.A.

Above are—No. **279**, "*H.R.H. P. Frederica of Hanover*," H. SCHMIECHEN; No. **280**, "*A Lady of the Court of Louis XIII.*," TITO CONTI; No. **282**, "*The rugged Coast of Devon*," CHARLES SMITH; No. **283**, "*Frimley Lock, Surrey*," J. WHIPPLE; No. **284**, "*Portrait of Mrs. Weller-Poley*," W. R. SYMONDS; No. **287**, "*The last Voyage of the Viking*," ROBERT GIBB; No. **290**, "*Lady Pelley*," LOUISA STARR; and No. **293**, by T. J. WATSON.

No. 292. 38 × 29.

No. **292.** "*The Anglers' Rest.*" H. S. MARKS, R.A.

No. 297. 39 × 66.

No. **297**. "*Windsor under Snow.*" V. P. YGLESIAS.

No. **298**. "*H.R.H. The Prince of Wales, K.G.*, as Master of the Bench of the Middle Temple." FRANK HOLL, R.A.

No. **299**. "*Here Nelson fell.*" J. E. HODGSON, R.A.

No. **306**. "*Dr. Johnson and Mrs. Siddons.*" W. P. FRITH, R.A.

No. 300. 28 × 36

No. **300**. "*Caught Tripping.*" A. W. BAYES.

Next are—No. **301**, "*At Rest*," J. CAMPBELL NOBLE; No. **302**, "*Winter Fuel*," C. EDWARD; No. **304**, "*John Marshall, President of the R. Coll. of Surgeons, &c.*," EMILY M. MERRICK; and No. **305**, "*Portrait of a Lady*," W. E. LOCKHART.

Next are—No. **307**, *"A 'Reductio ad absurdum,'"* JOHN PETTIE, R.A., a small picture of two figures; No. **308**, *"Compulsory Education,"* in a French courtyard, BLANDFORD FLETCHER; and No. **309**, *"A Ride,"* JOHN MORGAN.

[*Door.*]

No. 313. 35 × 25.

No. **313**. *"Circe."* H. M. PAGET.

No. **314**. *"An Old Crone."* *H. T.* WELLS, R.A.

No. **315**. *"Actæon."* BRITON RIVIERE, R.A.

An upright picture; Actæon being torn to pieces by dogs under pine trees.

No. **322**. *"Mrs. Dobson."* W. C. T. DOBSON, R.A.

No. **323**. *"Daughter of Sir George Meyrick, Bart."* JAMES SANT, R.A.

Above the foregoing, in a position difficult to examine, is a characteristic French portrait, which attracted much attention at the Salon in 1883; a scheme of red and rose colour. (*See sketch overleaf.*)

No. 312. 36 × 28.

No. **312**. *"Meditation."* ALFRED GLENDENING, Jun.

In this corner are also—No. **321**, *"Dirty Weather,"* C. E. HOLLOWAY; No. **325**, *"Cut off by the Floods,"* F. FLETCHER; and No. **327**, *"Old Boats and Boat-houses,"* G. S. WALTERS.

No. 316. 62 × 364.

No. 316. *"L'Enfant Rose."*
ALBERT AUBLET.

No. 329. 30 × 15.

No. 329. *"Ludgate Hill, 1883."*
C. J. WATSON.

No. 324. 40 × 60.

No. 324. *"The Gillie's Kitchen."* J. S. NOBLE.

No. **330.** *"The Drowsy East."* J. E. HODGSON, R.A.

No. **331.** *"Portrait of Miss Scott,"* daughter of the late Thomas A. Scott, of Philadelphia. J. E. MILLAIS, R.A.

Above are landscapes—No. **334**, *"The Classic Ground: Isola di Capri,"* R. G. SOMERSET; No. **337**, *"Calm Weather in Torbay,"* HARRY COLLS; No. **335**, *"A Medley,"* chrysanthemums and other flowers, H. FANTIN.

No. 332. 43 × 39.

No. **332.** *"The Toast of the Kitcat Club."* W. F. YEAMES, R.A.

"It having fallen to the turn of the Duke of Kingston to propose a beauty as the annual toast of the club, he nominated his little daughter, Lady Mary Pierrepoint (afterwards Lady Mary Wortley Montague). Some of the members demurred, as they had not seen her. The duke sent for her, and when she arrived she was received with acclamations, her claims unanimously allowed, and she was petted and caressed by all the eminent men present."

There are several well-known historic figures in this picture; Sir Godfrey Kneller is in the foreground, next to him Garth, Congreve turning in his chair, Tonson the publisher above him; Addison, and Steele with a wine-glass in his hand; Marlborough, &c., are on the left of the picture.

No. 336. 36 X 72.

No. 336. *"Break, break, break,*
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me."—Tennyson. CHARLES STUART.

No. 339. 49 X 33.

No 339. *"Herodias and her Daughter."* J. R. WEGUELIN.

No. 338. *"Idling on the Sandhills."* ALEXANDER MANN.

The next picture on the line is a nearly life-size figure in dark blue robe, with background of night sky, one of a series which includes "*The Olive*" and "*The Vine*," exhibited in the Royal Academy in 1880.

LIBRARY OF THE BOMBAY BRANCH OF THE ASIATIC

No. 340. 68 × 47.

No. **340.** "*Night.*" PHILIP H. CALDERON, R.A.
"Empress of silence and queen of sleep."

The three next pictures are important examples of their respective painters. In the first, "*Mariage de Convenance*" we have an interior by MR. ORCHARDSON, remarkable for subtle character-painting and colour; a story of modern life with a moral. The whole of the picture is indicated in the sketch on next page; three figures in modern costume, in a large dining room, softly lighted, the lady in yellow satin, dessert on the table.

The second, No. **346**, is one of three sea-pieces by J. C. HOOK; perhaps the best example of his work this year. There are no figures in it, only sea gulls. (In No. **352** we see fisher girls at low tide sweeping the wet sand with blunt sickles.) The third is No. **347.**

No. **345.** "*La belle dame sans merci.* P. MACQUOID.

No. 341. 41 × 60.

No. **341.** "*Mariage de Convenance.*" W. Q. ORCHARDSON, R.A.

No. **346.** "*The Mirror of the Sea-mew.*" J. C. HOOK, R.A.

No. 347. 54½ × 74½.

No. **347.** "*An Idyll*, 1745." J. E. MILLAIS, R.A.

The period is some time after the battle of Culloden; the bright red and yellow uniform of the soldier lad on the left playing the fife, is a high note of colour; his face, and those of the children listening under the trees, are the most noticeable parts of the picture, which forms the centre of the wall between the two sea-pieces by J. C. HOOK, R.A.

* No. 348. 48 × 72.

No. **348.** "*The Land of Macgregor.*" JOHN SMART.

* No. 351. 62 × 42.

No. **351.** "*Rebellion on the Throne.*" F. G. COTMAN.

Child on a studio dais; portrait-painting under difficulties.

No. **352.** "*Catching Sand Launce.*" J. C. HOOK, R.A.

MR. FRITH sends four pictures to the Academy this year, of which the following is the principal—

* No. 353. 51 × 51.

No. **353.** "*Cruel Necessity.*" W. P. FRITH, R.A.

"The night after King Charles I. was beheaded, my Lord Southampton and a friend got leave to sit up by the body in the Banqueting House at Whitehall. As they were sitting there very melancholy at about two o'clock in the morning, they heard the tread of somebody coming slowly up the stairs. By-and-by the door opened and a man entered, very much muffled up in his cloak. He approached the body, considered it very attentively for some time, and then shook his head and sighed out the words 'Cruel necessity.' He then departed in the same slow and concealed manner as he had come in. Lord Southampton used to say that he could not distinguish anything of his face, but that by his voice and gait he took him to be Oliver Cromwell."

No. **358.** "*Thisbe.*" EDWIN LONG, R.A.

This picture is to be engraved and published by Mr. Arthur Lucas. (*See sketch on next page.*)

Above are—No. **354**, "*The Earl of Breadalbane,*" GEORGE REID; No. **355**, "*Winter Pasture,*" E. A. WALTON; No. **356**, "*The Champion of the Tournament,*" G. W. JOY; and No. **357**, "*Portrait of a Lady,*" H. FANTIN,—the latter an excellent example of the French painter. Other pictures on the wall are—

No. **359.** "*The Vigil.*" JOHN PETTIE, R.A.

No. **360.** "*The Stricken Oak.*" MARK ANTHONY.

No. **366.** "*Malmesbury Steeple.*" CHARLES STONEY.

No. **367**. *"A Nap,"* SIR F. LEIGHTON, P.R.A., a study of a child, and No. **369**, *"Diadumenè,"*. E. J. POYNTER, R.A., a small study of a nude figure in a Greek interior.

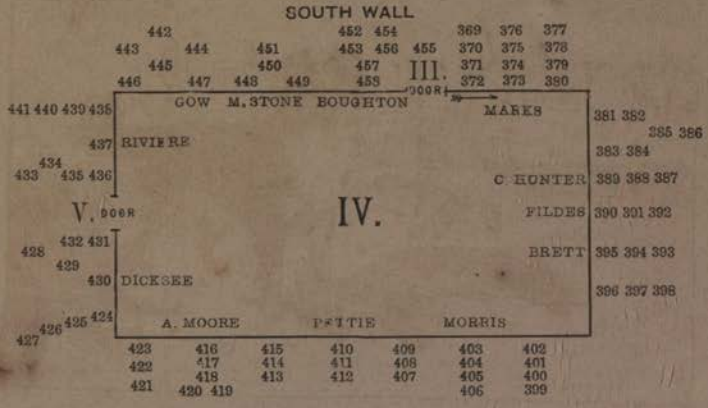
No. 358. 56 × 34.

No. **358**. *"Thisbe."* E. LONG, R.A.

No. 359. 46 × 66.

No. **359**. *"The Vigil."* JOHN PETTIE, R.A.

(Purchased by the Royal Academy, Chantrey Fund Bequest.)



The first picture, on the line, is a portrait in profile, standing, of "*Henry Irving*" (No. **372**), by J. E. MILLAIS, R.A.; the next are two adjutant birds (No. **373**), entitled "*They do bear Themselves like foolish Justices,*" by H. S. MARKS, R.A.

Above are—No. **369**, "*Portrait of Mrs. Newton Jackson,*" L. DESANGES; No. **370**, "*West Highlanders,*" R. BEAVIS; No. **374**, "*The Peace-maker,*" G. B. O'NEILL; No. **375**, "*Master of his Horse,*" OTTO SCHOLDERER; and No. **378**, "*From the outer World,*" W. HOLYOAKE.

No. 374. 25 × 30.

No. **374.** "*The Peace-maker.*" G. B. O'NEILL.

No. **380.** "*Mrs. Ernest Charrington.*" H. T. WELLS, R.A.

No. 391. 40 × 60.

No. **391**. "*Caught at Last*": Retribution. WALTER HUNT.

In the centre of the west wall is—No. **390**, "*Venetian Life*," LUKE FILDES, A.R.A., a large upright picture of outdoor life in Venice; figures grouped near a canal, in a style familiar to us in the work of Van Haanen, who has a picture in Gallery VII., No. **721**.

On either side are large landscapes, by COLIN HUNTER, A.R.A., and JOHN BRETT, A.R.A.; and on the same wall—No. **381**, "*You don't say so*," SEYMOUR LUCAS; No. **382**, "*A Study*," head of a girl, ARTHUR NOWELL; No. **383**, "*The Pet Plant*," H. S. MARKS, R.A.; No. **384**, "*On their Native Heath*," R. BEAVIS; and No. **385**, "*Corn Threshing and Winnowing, Roman Campagna*." C. H. POINGDESTRE.

No. 389. 42 × 72.

No. **389**. "*The Herring Market at Sea*." COLIN HUNTER, A.R.A.

In the corner here is another of MR. WOOD'S Venetian pictures—"*Il mio Traghetto*" (No. **396**); above—No. **397** "*A Deer Track*," A. W. WILLIAMS; and No. **398**, a landscape by ERNEST PARTON.

No. 395. 42 × 72.

No. 395. "*Mac Leod's Maidens, Skye.*" (Natural Sculpture.) J. BRETT, A.R.A.

No. 408. 36 × 60.

No. 408. "*Afternoon.*" LESLIE THOMSON.

No. 403. 48 × 78.

No. 403. "*Sweethearts and Wives.*" PHIL. R. MORRIS, A.R.A.

On the north wall is—No. **402**, "*The Gate of the Sea,*" J. E. HODGSON, R.A., and next MR. MORRIS' picture of an old West Indiaman coming into port laden with fruits from the tropics, a picture full of light and colour. In the centre is MR. PETTIE's "*Site of a Christian Altar;*" and, on the right, an unusually large example of the work of ALBERT MOORE, (**416**) three reclining figures, with pale salmon-coloured draperies, grey and white, with delicate touches of yellow, in the well known harmonious manner of this painter. On this wall are portraits—No. **409**, "*The Rev. Canon Ellison,*" HUBERT HERKOMER, A.R.A.; No. **415**, "*George Rae, Esq.,*" FRANK HOLL, R.A.; and No. **404**, "*After Work,*" a delicate and refined landscape, ALFRED PARSONS; No. **405**, CHARLES COLLINS; No. **407**, R. B. BROWNING; No. **414**, G. F. WETHERBEE; No. **417**, KEELEY HALSWELLE; and No. **418**, "*Gelert,*" C. BURTON BARBER.

No. 411. 65 × 51.

"*A Wintry Dirge.*" ALFRED EAST.

No. 410. 51 × 84.

No. **410**. "*Site of an Early Christian Altar.*" JOHN PETTIE, R.A.

"The method adopted in fixing the orientation of churches by a pole fixed in the ground; the sun's rays appearing above the horizon fixed the line of orientation."

* No. 419. 12 × 24.

No. **419**. "*Il dolce far niente.*" H. T. SCHÄFER.

No. **422**. "*The Hon. Mrs. Willoughby Verner.*" IDA VERNER.

No. **423**. "*After Church.*" EUGÈNE DE BLAAS.

No. **424**. "*Miss Adeline Norman.*" VAL C. PRINSEP, A.R.A.

Above are No. **425**, "*The Widower*," WILLIAM RAINEY; No. **426**, "*Miss Agatha Cox*," T. BLAKE WIRGMAN; No. **428**, "*Passing*," ALBERT GOODWIN, and No. **429**, "*Foundlings*," WALTER HUNT.

* No. 430. 66½ × 46.

No. **430**. "*Romeo and Juliet.*" FRANK DICKSEE, A.R.A.

"Farewell, farewell; one kiss and I'll descend."

(*This picture is to be engraved and published by Messrs. Tooth & Son.*)

No. **431**. *"A London Flower Girl."* W. P. FRITH, R.A.
[*Door.*]

No. **436**, *"Sun Gleams,"* SIR FREDERICK LEIGHTON, P.R.A.; No. **437**, *"The Enchanted Castle,"* BRITON RIVIÈRE, R.A., a knight in armour back to the spectator, approaching two tigers in the castle. In ACADEMY NOTES 1882, there is a sketch of a somewhat similar subject by M. RIVIÈRE, *"The Magician's Doorway."*

In this corner are also—No. **441**, *"Rough and Ready,"* FRANK PATON; No. **442**, *"A Grey Day,"* Brittany, H. BANNERMAN; and No. **445**, *"A Leader of Public Opinion,"* BLANDFORD FLETCHER.

On the line are—

No. **446**. *"Venetian Cloisters."* HENRY WOODS, A.R.A.

No. **447**. *"Bothwell."* A. C. GOW, A.R.A.

No. **448** and No. **449**. *"Fallen Out"* and *"Reconciled."* MARCUS STONE, A.R.A. (*Sketched overleaf.*)

No. **458**. *"A Village below the Sand Dunes, Island of Walcheren."* G. H. BOUGHTON, A.R.A.

Other pictures here are—No. **450**, *"The Vale of the Clyde,"* J. CAMPBELL NOBLE; No. **451**, *"Prince Rupert,"* S. BERKLEY, and No. **457**, *"St. Peter Denying Christ,"* W. MOUAT LOUDAN.

* No. 439. 39 × 24.

No. **439**. *"Home, Sweet Home."* W. E. F. BRITTEN.

* No. 453. 35 × 28.

No. **453**. *"Miss Hardcastle."* R. LEHMANN.

* No. 451. 42 × 72.

No. 451. "*Prince Rupert.*" STANLEY BERKLEY.

No. 455. "*Autumn into Winter.*" ROBERT W. ALLAN.

* No. 448. 60 × 27.

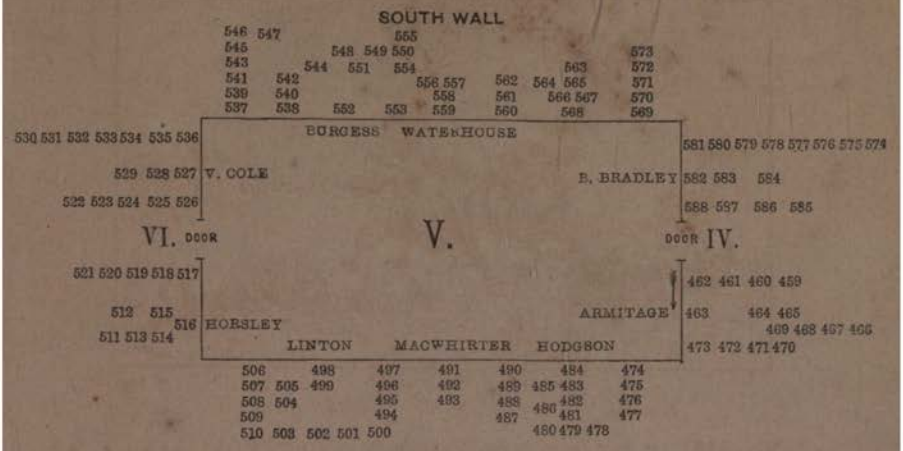
No. 448. "*Fallen Out.*"

* No. 449. 60 × 27.

No. 449. "*Reconciled.*"

MARCUS STONE, A.R.A.

"We fell out, my wife and I,
O, we fell out, I know not why,
And kissed again with tears."



No. 463. 33 × 51.

No. **463**. "*Faith*." EDWARD ARMITAGE, R.A.

On each side of the doorway are two decorative panels for a dining-room, by P. H. CALDERON, R.A.—No. **462**, "*Cherries*," and No. **588**, "*Currants*." Above are—MR. BLAIR LEIGHTON'S "*Gladiator's Wife*" (No. **465**), sketched over leaf; No. **466**, "*At Hayling Island*," JAMES PEEL; and No. **467**, "*Full Tide after a Storm*," ALFRED EAST; No. **471**, "*The Rev. J. R. Nicholl*," CYRUS JOHNSON; and No. **472**, "*Fantaisie*," P. W. STEER.

* No. 465. 62 × 38.

No. **465**. *"The Gladiator's Wife."* E. BLAIR LEIGHTON.

No. **474**. *"The Lifting Mist."* T. S. COOPER, R.A.

* No. 475. 29 × 44.

No. **475**. *"Shadows."* ROBERT HILLINGFORD.

Oliver Cromwell contemplating the portrait of Charles I. (Walter Scott's 'Woodstock').

No. 483. 24 × 20.

No. **483**. "*Miss Fortescue.*" WEEDON GROSSMITH.

No. **484**. "*Church Afloat.*" J. E. HODGSON, R.A.
Service between decks of a man-of-war.

No. 485. 70 × 50.

No. **485**. "*For Sale.*"
ARTHUR HACKER.

No. 499. 68 × 47.

No. **499**. "*The Herring Harvest.*"
JOHN WHITE.

No. **488.** *"Will he come?"* G. C. HINDLEY.

No. **489.** *"Mrs. Henderson Smith."* ELLEN MONTALBA.

No. **490.** *"Henry Whiting, Esq."* W. W. OULESS, R.A.

The central picture on this wall is MR. MCWHIRTER'S large landscape from the heights above the Firth of Forth—

No. 491. 76 × 60.

No. **491.** *"The Windings of the Forth."* J. MCWHIRTER, A.R.A.

Above are—No. **492**, *"Down by the Old Mill-stream,"* AUGUSTUS TULK; No. **495**, *"Forgotten Lives,"* J. L. PICKERING; and No. **496**, a portrait, ELLEN MONTALBA.

No. **497.** *"Nelly;"* a portrait. W. C. T. DOBSON, R.A.

No. **499.** *"The Herring Harvest."* JOHN WHITE.
(*Sketched on last page.*)

The next picture is one of a series illustrating incidents in the life of a soldier in the sixteenth century—

No. 498. 50 × 98.

No. **498.** "*The Declaration of War.*" J. D. LINTON.

The picture is rich in colour; the robes of the ambassadors on the left in green and red, and the young Prince and his attendants in sixteenth century costume. The Byzantine architecture and the gifts brought by the ambassadors of the Grand Turk help to form a rich *coup d'œil.* The rest of the series will be found sketched in ACADEMY NOTES, 1880, 1, 2, 3.

No. **506.** "*The Evening Drink.*" Cattle. T. S. COOPER, R.A.

No. **507.** "*Cornish Cliffs.*" HENRY GIBBS.

No. **508.** "*Gladiola.*" E. G. PROVAN.

No. **515.** "*The Birth-place of the Brook.*" SIR ARTHUR CLAY, Bart.

No. 505. 30 × 60.

No **505.** "*Middelburg.*" CLARA MONTALBA.

The capital of Zealand seen under powerful sunset effect.

* No. 516. 54 × 77.

No. **516.** "*The French in Cairo*, A.D. 1800." WALTER C. HORSLEY.

No. **517.** "*Mill-dam, Ebden Vale, Somerset.*" J. W. OAKES, A.R.A.

No. **518.** "*Lucretia.*" T. F. DICKSEE.

[*Door.*]

No. **525.** "*Washing-day;*" small landscape. EVERTON SAINSBURY.

No. **526.** "*The Entomologist.*" H. STACY MARKS, R.A.

No. **527.** "*Bisham;*" Thames landscape. VICAT COLE, R.A.

* No. 552. 47½ × 71½.

No. **552.** "*The Scramble at the Wedding.*" J. B. BURGESS, A.R.A.

Above is an animated picture —No. **528**, "*Gil Blas relating his adventures to the Licentiate Sedillo*," W. E. LOCKHART; also No. **529**, "*The Valley of the Jed, Roxburghshire*," ARTHUR PERIGAL; No. **535**, "*A Thank-offering*," F. W. W. TOPHAM; No. **536**, "*Scared*," MARIANNE PREINDLSBERGER.

No. 558. 80 × 50.

No. **558**. "*The Vale of Light*." ERNEST PARTON.

On the south wall is—No. **537**, "*Drinking Fountain: Cairo*," MARGT. MURRAY-COOKSLEY; No. **538**, "*A Michaelmas Sermon;*" jackdaw and geese, W. WEEKES; No. **539**, "*Come, then!*" a clever little picture, HAYNES KING; No. **541**, "*Silver and Gold*," CATHERINE M. WOOD; No. **547**, "*Off Falmouth Harbour*," C. P. KNIGHT; No. **544**, "*Rescued*," and No. **567**, "*To the Rescue*," two mining pictures, a pair, by A. DIXON. (*See also*—No. **386**, in Gallery IV.)

On the line is an important and characteristic Spanish picture—No. **552**, "*The Scramble at the Wedding*," by MR. BURGESS, A.R.A. No. **553**, "*The Rev. Canon Bradley*," H. HERKOMER, A.R.A.; and in

No. 559. 48 × 78.

No. **559**. "*Consulting the Oracle*." J. W. WATERHOUSE.

* No. 561. 57 × 37.

No. **561**. "*Joan of Arc in Prison*." F. DICEY.

the centre, No. **559**, "*Consulting the Oracle*," the best work both in colour and composition we have yet seen from MR. WATERHOUSE.

No. **560**. "*Viscount Cranbrook*." FRANK HOLL, A.R.A.

No. **568**. "*Sword of the Faithful*." FREDK. GOODALL, R.A.

No. **569**. "*Evening near Windsor*." J. R. HERBERT, R.A.

No. **570**. "*The Last 'On Dit.'*" D. W. WYNFIELD.

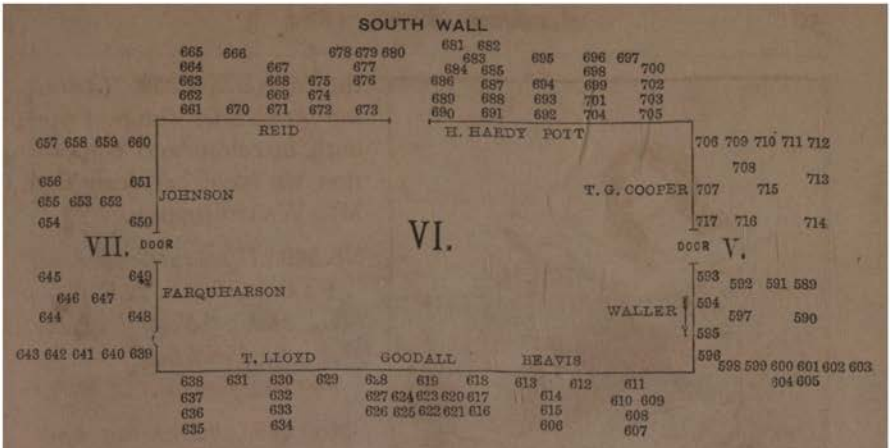
Next are—No. **563**, "*A Peaceful Valley*," ALFRED DE BRÉANSKI; No. **566**, "*Sea Dreams;*" study of a girl, FRANK MILES; and No. **573**, "*Come along*," W. ANDERSON.

In this corner are several landscapes to notice—No. **576**, "*By Autumn Strewn*," J. FITZMARSHALL, JUN.; No. **577**, "*Off the Bill: Study whilst Sailing*," HENRY MOORE; No. **581**, "*Landing the Catch*," W. L. WYLLIE; and last, hung nearly out of sight, No. **584**, "*Day-breaking*," by H. W. MESDAG, the well known sea painter.

* No. 582. 34 × 60.

No. **582**. "*May Time*." BASIL BRADLEY.

(*This picture is to be engraved and published by Mr. Arthur Lucas.*)



* No. 597. 44 × 56.

No. **597**. "*The Orphans.*" S. E. WALLER.

(*This picture is to be engraved and published by Messrs. Tooth and Son.*)

The central picture in the sixth gallery, facing the entrance hall, is an enormous canvas by F. GOODALL, R.A., "*The Flight into Egypt.*" This room has again the works of many prominent young painters.

First, on the line, is—No. **592**, "*Portrait of Miss Nettie Huxley,*" by MARION COLLIER. On the same wall, near MR. WALLER'S picture, are—No. **593**, "*The Evening Cloud,*" VAL DAVIS; No. **594**, "*Early Spring,*" A. GLENDENING, JUN.; No. **595**, "*A Horse and Cart,*" EDWARD ELLIOTT; No. **598**, "*The Cottage Door,*" W. B. BAIRD; and No. **601**, "*Violets,*" ADA BELL.

On the north wall are—No. **612**, "*A Book-worm,*" CARL SCHLOESSER; No. **613**, "*Scotch Emigrants*" (terriers), G. D. ARMOUR; and No. **614**, "*The Field of the Cloth of Gold,*" LIONEL SMYTHE.

81062

No. 615. 34 × 61.

No. **615.** "*Changing Pasture on the Roman Campagna.*" R. BEAVIS.

Above MR. GOODALL'S picture are—No. **620,** "*Spring,*" HECTOR CAFFIERI; No. **623,** "*Driftwood,*" W. E. NORTON; No. **624,** "*Street in Cairo,*" JOHN VARLEY.

On either side of the centre are—No. **618,** "*Twin daughters of T. H. Ismay, Esq.,*" JAMES SANT, R.A.; No. **628,** "*Twin daughters of J. Searight, Esq.,*" JAMES SANT, R.A.

No. 619. 84 × 144.

No. **619.** "*The Flight into Egypt.*" F. GOODALL, R.A.

No. **630,** portrait of a child, KATE PERUGINI; No. **631,** "*Mrs. Duncan McLaren,*" J. H. WALKER; No. **632,** "*The Golden Grain,*" TOM LLOYD; No. **634,** "*The Last Load,*" B. NEWCOMBE; No. **637,** "*Disturbed,*" P. STRETTON; and No. **639,** "*Greenwich,*" FRED. A. WINKFIELD.

No. 646. 36 × 72.

No. **646.** "*Cook's Straits, New Zealand.*" NICHOLAS CHEVALIER.

On the east wall are two large landscapes—No. **647,** "*The English Vintage,*" JOSEPH FARQUHARSON, and (on the other side of the door) No. **652,** "*Windy Weather,*" C. E. JOHNSON; also No. **645,** "*On the River,*" GEORGE BOYLE; No. **648,** "*Study,*" C. FISHER; No. **649,** "*Winter,*" H. WEEKES; No. **650,** "*Soir d'Eté,*" JAN VAN BEERS; No. **658,** "*Abelard and his pupil,*" E. B. LEIGHTON; No. **659,** "*The late Francis Holl, Esq., A.R.A.,*" F. HOLL, R.A.

No. 662. 44 × 36.

No. **662.** "*Saved from the Snow.*" A. STOCKS.

No. **661.** *"The Unconverted Cavalier."* CHARLES C. SETON.

* No. 668. 28 × 54.

No. **668.** *"Calm before a Storm."* W. H. GORE.

Next on the line is a powerful picture by a young painter; a fisherman shewing a live lobster to children.

* No. 669. 60 × 45.

No. **669.** *"An Ugly Customer."* JOHN R. REID.

The best work by MR. REID this year entitled *"The Rival Grandfathers"* is in the Grosvenor Gallery.

No. **671.** *"Not worth powder and shot."* J. C. DOLLMAN.

(*Sketched on page* 56.)

* No. 674. 36 × 60.

No. **674.** *"Called to Court."* HAYNES WILLIAMS.

No. **677.** *"Showery Weather."* A. A. GLENDENING.

[*Door.*]

On the right hand, are—No. **685,** *"Shipbuilding Yards,"* R. P. STAPLES; No. **688,** *"A Sonata,"* F. W. W. TOPHAM; No. **689,** *"Marie: a May-flower,"* EDWARD STOTT; No. **690,** *"An appeal to the Benevolent,"* W. WEEKES; and one of two studies of French cavalry by HEYWOOD HARDY.

* No. 691. 20 × 32.

No. **691.** *"The Rear Guard."* HEYWOOD HARDY.

No. **692.** *"Their First Lesson"* (good kittens). FRANK PATON.

* No. 671. 25 × 40.

No. **671.** "*Not worth powder and shot.*" J. C. DOLLMAN.

* No. 693. 68 × 48.

No. **693.** "*Disinherited.*" L. J. POTT.

Next are—No. **694**, "*A September Morning*," A. A. GLENDENING; No. **702**, "*Over the Sea*," LIZZIE REID; No. **703**, "*Little Red Cap*," KATE PERUGINI; No. **704**, "*The first snow on the mountains, North Wales*," CHARLES DAVIDSON.

On the east wall is—No. **708**, "*The Wrong Road*," T. G. COOPER; a large cattle picture; and above it, very injuriously placed, is a

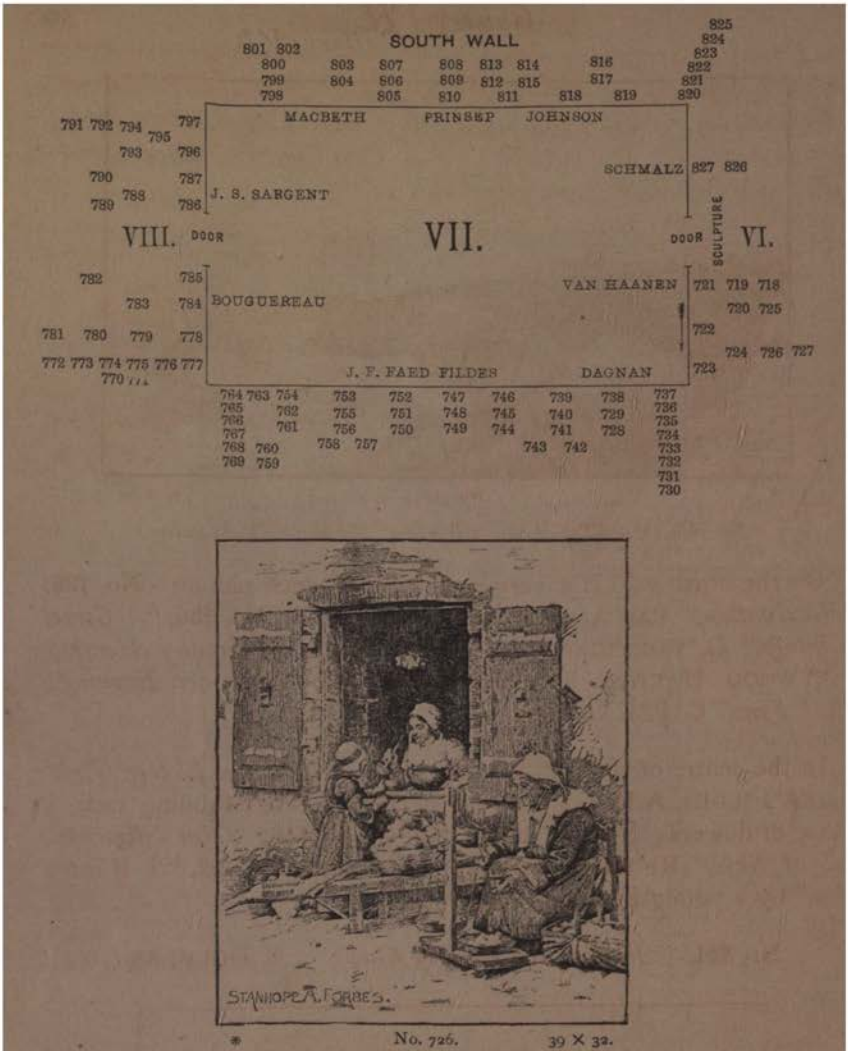
subject, full of figures—No. **715**, "*St. Agnes, one of the early Christian Martyrs*," JAMES ARCHER; No **716**, "*Mrs. John Rose*;" a portrait, R. J. GORDON; and No. **717**, "*Just before the Gloaming*;" a landscape, by BRYAN HOOK.

No. 701. 42 × 30.

No. **701**. "*La Cocarde Tricolore, Paris*, 1789." G. P. JACOMB-HOOD.

No. 1470.

No. **1740**. "*A Study of Action.*" ARTHUR CLAY.



No. 726. 39 × 32.

No. **726**. "*Fair Measure*;" a shop in Quimperlé. STANHOPE A. FORBES.

The first picture, on the line, is an unusually large work by C. C. VAN HAANEN, No. **721**, called "*Afternoon Coffee*;" Venetian girls in a dressmaker's atelier; a picture full of sunlight and variety of brilliant colours.

No. **722**. "*The Dog of the Regiment*." A. C. GOW, A.R.A.

Other pictures here are—No. **719**, "*When nobody's with me, I'm always alone*;" a child in a basket chair, J. M. DEALY; No. **723**, "*Portrait of G. A. Goodall, Esq.*," J. B. BURGESS, A.R.A.; No. **724**, "*Across the Sands: Iona*," BRYAN HOOK; and No. **727**, "*Eglantine*," W. J. MUCKLEY.

No. 745. 39 × 60.

No. **745.** "*A Dappled Sky, a World of Meadows.*" F. WALTON.

On the north wall is a very noticeable French picture—No. **738**, "*Vaccination,*" PASCAL A. J. DAGNAN; near it, No. **736**, "*A Comet Vintage,*" G. BORTIGNONI; No. **739**, "*Sale of Cavalry Horses,*" HEYWOOD HARDY; and above—No. **741**, "*Summer Evening: Loch Fyne,*" C. P. KNIGHT.

In the centre of the wall is—No. **747**, "*A Venetian Flower Girl,*" LUKE FILDES, A.R.A.; a figure nearly life-size standing near a blaze of flowers; and, on either side—No. **746**, "*Glen Sligichan, Isle of Skye,*" RICHARD ANSDELL, R.A., and No. **752**, "*A Wintry Sea,*" by a young painter, JOHN F. FAED.

No. **751**. "*Feeding the Hungry Cattle.*" E. DOUGLAS.

No. 759. 44 × 72.

No. **759.** "*Rievaulx Abbey.*" JOHN PEDDER.

The most remarkable work on this wall is a fine example of M. BOUGUEREAU, exhibited in the Salon last year. Note the flesh painting in this picture.

No. 783. 80½ × 42.

No. **783.** "*La Nuit.*" W. BOUGUEREAU.

On the north wall are also No. **748**, "*An Autumn Pastoral*," J. E. GRACE; No. **749**, "*Old Village on a Canal*," W. W. CAFFYN; No. **750**, "*Watching the Effect*," S. SIDLEY, a child blowing bubbles; No. **756**, "*Moonrise: Wharfedale*," T. HOPE MCLACHLAN; No. **759**, "*Rievaulx Abbey*," JOHN PEDDER; and No. **761**, "*Roses*," W. G. SANDERS.

Next are—No. **753**, "*Intervention*," A. DAVIS COOPER; No. **754**, "*Deepening Shadows*," MARGARET I. DICKSEE; No. **755**, Portrait of "*Mrs. Monckton*," C. N. KENNEDY; No. **762**, "*Waiting for the Tide*," a small picture, two figures; WILLIAM SMALL; and, No. **763**, "*In Ambush*," portrait of a child, VAL C. PRINSEP, A.R.A.; No. **765**, "*Disputed possession*," W. B. BAIRD (*sketched on p.* 63).

No. **777**, "*Antigone*," T. F. DICKSEE; No. **784**, "*By the Cool Stream*," H. LE JEUNE, A.R.A.; No. **785**, "*The Close of a Winter's Day*," C. W. WYLLIE.

[*Door.*]

On the opposite side is a full length portrait—No. **788**, "*Mrs. H. White*," in white satin, by a young American artist, J. S. SARGENT, whose pictures in the Salon have attracted much notice. Next is a small picture—

No. **786**. "*Blind Bartimæus sat by the Highway-side Begging.*" J. E. HODGSON, R.A.

No. **787**. "*Roses.*" H. FANTIN.

No. **790**. "*The Sleep of the Acorn.*" A. STUART-WORTLEY.

No. **797**. "*Students at the British Museum.*" T. PECKITT.

No. 798. 34 × 48.

No. **798**. "*Daniel in the Lion's Den*." ROBERT THORBURN, A.R.A.

The three most important pictures here, occupying nearly the whole of the south wall, are by R. W. MACBETH, VAL. PRINSEP, and C. E. JOHNSON; the first and last (which are sketched) are fine examples of the painters. On the same wall are—No. **800**, "*The Kelp Harvest: West of Ireland*," ANDREW BLACK; No. **802**, "*The Way through the Wood*," J. AUMONIER; No. **806**, "*Herr Poznanski*," J. J. SHANNON; No. **807**, "*Ponte Tragara, Italy*," ALEXANDER WEST.

No. 805. 48 × 108.

No. **805**. "*A Fen Farm*." ROBERT W. MACBETH, A.R.A.

"Cusha! cusha! cusha! calling,
For the dews will soon be falling."

No. 809. 62 × 92.

No. **809.** "*La Belle Dame sans Merci.*" ANNA LEA MERRITT.

No. **810.** "*The Saturday Dole in Worcester Chapter House.*" VAL. C. PRINSEP, A.R.A. A large canvas containing portraits of some of the old people at Worcester receiving loaves at the chapter house.

Other pictures here are—No. **812,** "*Portrait of H. Magnus, Esq.,*" OTTO SCHOLDERER; No. **813,** "*A Corner of a Hayfield,*" H. TUCK; and No. **815,** "*Her own Gleanings,*" H. R. ROBERTSON.

No. 811. 54 × 84.

No. **811.** "*The Wye and the Severn.*" C. E. JOHNSON.

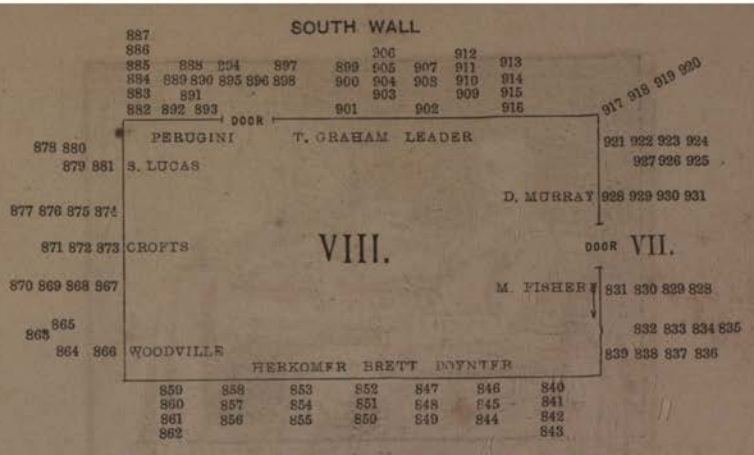
No. **826,** "*A Martyr in the* 16th *Century,*" W. GEETS, a large canvas crowded with figures; a Lutheran girl being led out to be buried alive.

No 815. 31 × 46.

No. 827. 62 × 100.

No 827. "*Too late!*" HERBERT SCHMALZ.

No. 765. 5 × 7.



The central pictures in this gallery are—a large sea-piece (No. **852**), by JOHN BRETT, A.R.A.; a battle picture (No. **873**), by E. CROFTS, A.R.A.; and another landscape (No. **902**), by B. W. LEADER, A.R.A., sketched on p. 67.

First, on the line, are—No. **831**, "*A Sussex Dyke*," a large landscape by MARK FISHER; and No. **839**, "*Secrets*," EUGÈNE DE BLAAS.

No. 840. 42 × 60.

No. **840**. "*La Festa dei Morti*." F. W. W. TOPHAM.

No. **844**, "*Waiting for Herring Boats, Scheveningen*," H. W. MESDAG; No. **845**, "*The Squire's Pets*," FRANK DICEY; No. **846**, "*The Home of the Grizzly Bear*," J. MACWHIRTER, A.R.A.

No. 851. 68 × 74.

No. **851**. "*The late Duke of Buccleuch, K.G.*" KNIGHTON WARREN.

No. **852**. "*A North-westerly Gale: Granton.*" JOHN BRETT, A.R.A.

On either side are portraits—No. **847**, "*The Rt. Rev. A. Barry, Bishop of Sydney*," E. J. POYNTER, R.A.; and No. **853**, "*Rev. H. M. Butler, Head Master of Harrow*," H. HERKOMER, A.R.A.

Other pictures on this wall include—No. **857**, "*The Upper Pool, River Thames*," F. A. WINKFIELD; No. **859**, "*The Rivals*," HUGH CAMERON; No. **860**, "*View over London, Westward from Pentonville*," J. O'CONNOR.

No. 854. 66 × 46.

No. **854**. "*Launcelot and Elaine.*" HENRIETTA RAE.

No. **866**, "*The Guards at Tel-el-Kebeer*," R. CATON WOODVILLE; a spirited and skilful picture, crowded with figures on a small scale; No. **867**, "*Portrait of E. Moberly, Esq.*," W. F. YEAMES, R.A.;

No. **873**, "*Wallenstein: A Scene of the Thirty Years' War*," Count Wallenstein riding over a battlefield, E. CROFTS, A.R.A.

No. 865. 50 × 30.

No. **865**. "*The Ploughman homeward plods his weary Way.*" ALLEN C. SEALY.

Here are portraits—No. **874**, by J. B. BURGESS, A.R.A.; and No. **875**, by J. MCCLURE HAMILTON.

No. 881. 56 × 77.

No. **881**. "*After Culloden: Rebel-hunting.*" S. LUCAS.

(*Purchased by the Royal Academy, Chantrey Bequest.*)

No. 880. 50 × 33.

No. **880.** "*A Venetian Girl going to the Well.*" HILDA MONTALBA.

No. 908. 71 × 51.

No. **908.** "*Ruth.*" S. J. SOLOMON.

On the south wall are—No. **891**, "*La Donna è Mobile,*" C. E. PERUGINI; No. **892**, "*The Murmur of the Shell,*" H. LE JEUNE, A.R.A., and a little picture (No. **893**), children in snow, by EDOUARD FRÈRE.

[*Door.*]

No. 902. 48 × 84.

No. **902.** "*The Ploughman homeward plods his weary Way.*" B. W. LEADER, A.R.A.

No. **909.** "*Wallflowers.*" DORA E. CRITTENDEN.

No. **912.** "*Portrait of P. H. Gosse, Jun.*" E. M. OSBORNE.

No. **915.** "*Primrose-time.*" THOMAS IRELAND.

No. 916. 35 × 60.

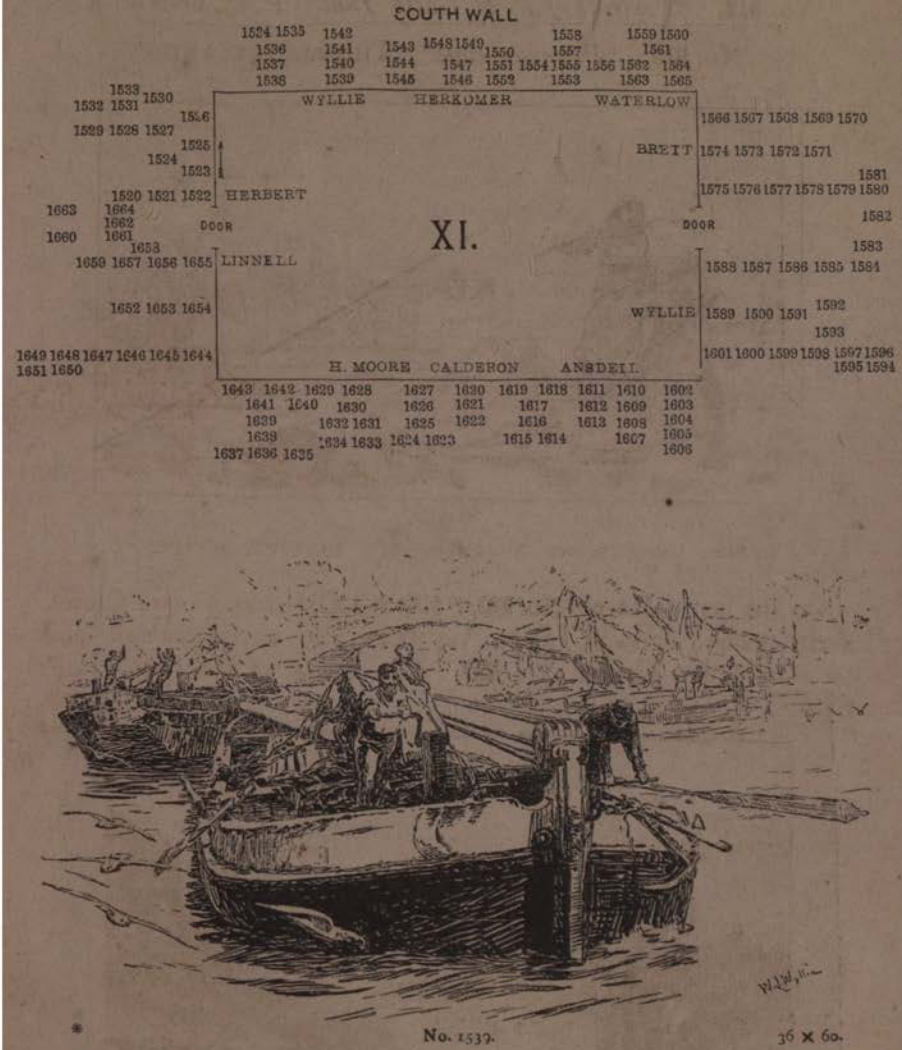
No. **916.** "*Sand Digging: North Cornwall.*" ERNEST A. WATERLOW.

On the last wall are—No. **921,** "*You? a Christian!*" two figures, period second century, JAMES ARCHER; also several portraits and an imaginative picture No. **927,** "*The Death of the Poet,*" H. J. STOCK.

No. 928. 36 × 48.

No. **928.** "*My Love has gone a-sailing.*" DAVID MURRAY.

(*Purchased by the Royal Academy, Chantrey Bequest*).



No. 1539. 36 × 60.

No. **1539.** "*Heave Away!*" barges upward bound, shooting Rochester Bridge. W. L. WYLLIE.

The first, on the line, is a landscape by J. R. HERBERT, R.A., No. **1522**, "*A bend on the Thames*"; above it is—a portrait of "*Sir George Airy, K.C.B.*," (No. **1521**), JOHN COLLIER; and a clever little study of a girl with geese and a calf, No. **1524**, "*Expectation*," G. HILLYARD SWINSTEAD. MR. WYLLIE'S powerful picture (No. **1539**) (*sketched above*) is on the next wall.

No. **1536.** *"The Marsh Mill."* A. W. WEEDON.

No. 1537. 36 × 60.

No. **1537.** *"A Midway Inn."* F. W. LAWSON.

Dim interior of posting inn in the olden time.

No. **1542.** *"A Goodly Catch"* (monks). W. D. SADLER.

No. **1545.** *"A Quiet Corner."* R. THORBURN, A.R.A.

In the centre of the south wall is a scene in Castle Garden, New York, studied by MR. HERKOMER in America in 1883.

No. 1546. 56 × 83½.

No. **1546.** *"Pressing to the West."* HUBERT HERKOMER, A.R.A.

"All emigrants have to pass through this building for registration before being sent to the West. As the majority are poor and unable to pay for lodgings outside, they remain here sometimes a day, sometimes eight or ten weeks, until suitable situations can be found for them by the Commissioners of Emigration."

* No. 1554. 17 × 10.
"The Letter."

No. 1555. 17 × 12.
"A Trial."

No. 1556. 17 × 10.
"Happier than ever."

"*A Love Story.*" MARIA BROOKS.

On the same wall are—No. **1543**, "*As the hart panteth after the water brooks, so panteth my soul after Thee, O God*," ARTHUR HILL; No. **1553**, "*A South-westerly Gale: Cornish Coast*," JOHN BRETT, A.R.A.; No. **1557**, "*Weaving Nets: Venice*," FRANK BRAMLEY; No. **1561**, "*The Cradle of the River*," E. B. BARWELL; No. **1562**, "*Astonishing Grand-dad*," A. H. BURR; No. **1563**, "'*Toots*,' *daughter of F. May, Esq.*," W. F. YEAMES, R.A.; and a clever *genre* picture by F. BARNARD, No. **1564**, "*Geoff, Polly, Dolly, and Toto.*" (*Sketched overleaf.*)

No. **1571**, "*Fatal Fidelity*," E. M. COX.

* No. 1552. 50 × 30.
No. **1552**. "*Conquest.*"
E. BLAIR LEIGHTON.

In this corner are some good landscapes, notably—No. **1565**, "*Breezy Tintagel*," E. A. WATERLOW; No. **1568**, "*Mouth of the River Blythe*," THOMAS PYNE; No. **1572**, "*The Haunt of the Heron*," S. J. BARNES; No. **1573**, "*At the mercy of the waves*," JOHN F. FAED; and No. **1574**, "*A Summer's Day: St. George's Channel*," JOHN BRETT, A.R.A.

No. 1564. 28 × 36.

No. **1564.** *"Geoff, Polly, Dolly, and Toto."* FRED. BARNARD.

No. 1566. 24 × 32.

No. **1566.** *"What shall I sing?"* Interior of Cairo café. F. A. BRIDGMAN.

No. 1582. 37 × 62.

No. **1582.** *"Oh! merry goes the time when the heart is young, For Paris gives the tippin for the best song sung."* G. HILLYARD SWINSTEAD.

In the next corner are — No. **1588**, "*Don't be inquisitive,*" HAYNES KING; No. **1589**, "*The Close of a Winter's Day,*" an old hulk, W. L. WYLLIE; No. **1590**, "*Baiting Crab Pots,*" EDWIN ELLIS; No. **1591**, "*A Day in the Country,*" J. WEBB; and "*Still Life,*" No. **1587**, EDITH ELLISON, and No. **1599**, "*Veterans,*" E. G. H. LUCAS.

* No. 1618. 29 × 22.

"*Hickory Dickory Dock.*" E. HIPKINS.

On the north wall are—No. **1609**, "*The Golden Wedding,*" JOHN MORGAN; No. **1617**, "*Loch Linne at Port Appin, Argyllshire,*" DAVID MURRAY; No. **1616**, "*Sally in our Alley,*" E. S. KENNEDY; No. **1610**, "*Grandfather's Workshop,*" MARY L. BREAKELL; No. **1611**, "*Passing Clouds;*" R. ANSDELL, R.A. The central picture is a portrait, No. **1620**, "*Mrs. Henry Fellows,*" P. H. CALDERON, R.A., and near it a quiet little study (No. **1621**) a white calf by a stream at twilight, VAL DAVIS.

No. 1611. 57½ × 41½.

No. **1611**. "*Spring: Isle of Skye.*" R. ANSDELL, R.A.

* No. 1613. 50 × 40.

No. **1613**. "*Steerage Passengers.*" J. YATES CARRINGTON.

No. 1626. 36 × 54.

No. **1626.** "*Off the Lizard, Penzance: Boats starting East for the Fishing.*" HENRY MOORE.

Above are—No. **1623,** "*Running ashore,*" J. FRASER; No. **1624,** landscape, M. A. LANGDALE; and No. **1625,** "*The Mumbles Lighthouse; storm clearing off,*" EDWIN HAYES.

No. 1627. 26 × 36.

No. **1627.** "*Fish Market at Rouen.*" EYRE CROWE, A.R.A.

On the same wall are—No. **1628,** "*Hay Stacked: Old and New,*" J. BUXTON KNIGHT; No. **1629,** "*Praying for Father,*" ROBERT

THORBURN, A.R.A.; No. **1630**, *"Labourers after Dinner,"* GEORGE CLAUSEN; No. **1631**, *"Under the Shadow of the Ben,"* A. K. BROWN; No. **1639**, *"Far from the Madding Crowd,"* W. HATHERELL; and No. **1656**, *"G. Fenwick, Esq.,"* F. HOLL, R.A.

* No. 1642. 20 × 34.

No. **1642**. *"Saying Grace."* Mrs. ALMA TADEMA.

There are several pictures on the end wall well worthy of notice; the last is, No. **1655**, *"Clearing up over Snowdon,"* JAMES LINNELL.

* No. 1624. 24 × 36.

No. **1624**. MARMADUKE A. LANGDALE.

* No. 1653. 56 × 41.

No. **1653**. *"Vespers."* F. D. HARDY.

No. 1823.

No. **1823.** "*Lady Godiva.*" C. B. BIRCH, A.R.A.

No. 1856.

No. **1856.** "*The Mower.*"
HAMO THORNYCROFT, A.R.A.

No. 1676.

No. **1676.** "*The Victor.*"
J. W. SWINNERTON.

* No. 1746.

No. **1746.** *"Hercules"* (statuette, bronze). G. NATORP.

No. 1684.

No. **1684.** *"Ruth and Naomi"* (group, marble). J. WARRINGTON WOOD.

* No. 1809.

No. **1809.** *"Ave Cæsar! Morituri te Salutant."* G. A. LAWSON.

* No. 1680.

No. **1680.** *"Linus."* E. ONSLOW FORD.

No. **1682.** "*Bless me, even me also, O my Father.*" E. R. MULLINS.

No. **1776.** "*A Life-size Sketch at the Zoo.*" G. SIMONDS.

No. **1692.** "*Miss Mary Anderson.*" A. BRUCE JOY.

No. **1770.** "*Sir Philip Cunliffe Owen, K.C.M.G.*" R. A. LEDWARD.

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